

Concerts Given by Philharmonic and N. Y. Symphony

Damrosch Offers an Entire Work by Schubert; Miss Braslaw as Soloist, Mystifies With Florid Old Air

By H. E. Krehbiel

The conductors of our smart orchestras are this year playing at something like what in a children's card game we once called laps and slams. The public rehearsal, an old euphemism for the first of a pair of concerts with no same program, has been put into the discard by both the Symphony and Philharmonic societies, all of whose concerts are announced as independent of one another. The concerts being many, however, too many for adequate preparation as symphony lovers know to their vexation and grief, and the number of appropriate compositions comparatively limited (at least in the opinion of the conductors), concerts are now given with many repetitions. The same symphony or symphonic poem or overture may be heard from two or three organizations within a fortnight, and both the Philharmonic and Symphony societies repeat a concert within a few days, with only one or two changes in the program. This would be more or less vexatious to their subscribers if the subscription lists were the same for the regular weekly and Sunday concerts or for both organizations. As it is, the patrons of the different orchestras are devotees of the conductors rather than the orchestras or music, and it is only the solo performer who effects a mixture of the audiences.

What Inspired Singer?

The critical recorder might find food in piano for his comments if he were disposed to compare different performances of the same works; but such a proceeding would be "odorous." Some years ago we heard Schubert's symphony in C from Mr. Mahler and his philharmonicists with so many added brass ornaments that our old friend, the last movement especially, was scarcely recognizable. Then we experienced what we thought was right indignation. A few weeks ago we heard it played by a New Symphony Orchestra under Mr. Bodanzky and were swept away willingly on its tide of happy song. Then in Mr. Walter Damrosch's concert of its movements for one of his audiences, and yesterday afternoon he played the entire work for another congregation of worshippers in Aeolian Hall. Shall we, who are as honest as any man living that is an old man and no honest that we attempt to hold a balance between the opinions of Messrs. Bodanzky and Damrosch? "Puccini, pallidissimo, let the world slide, Sessal!"

The symphony took the place which was occupied on last Thursday's concert by Chopin's "Impressions d'Etude," which, in turn, had been played on the preceding Sunday. The rest of the program was unchanged—at least on the printed bill. We can answer only for the cavetto, "Ahl, der Glorioso" from Rossini's "Semiramide," sung by Miss Sophie Braslaw. We wonder what inspired this gifted young singer with ambition to sing the florid old air. Can it have been the coming of Miss. Besanzoni to the opera and Mr. Zatti's belief that his new contract is of the artistic material out of which Isabella and Aracée are made?

The Last One
New York's last Aracée departed with Miss. Senchi, who had a greater number of registers and timbres in her voice than the laws of bel canto allow, but at least an easy volubility

Pleads Germany Needs Financial Aid



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She and her husband are the owners and directing heads of the great Krupp works at Essen, Germany. She and Herr von Bohlen advocate long-term loans (thirty to forty years) to Germany as the only economic and financial solution.

of utterance which permitted her hearers to recognize and enjoy the pure melodic line. We are sorry that we cannot say half as much for Miss Braslaw, who has always given great pleasure when she has confined herself to the kind of music for which nature intended and training has fitted her.

At the concert of the Philharmonic Society, which took place in Carnegie Hall at the same time, the solo attraction was Mr. Percy Grainger, who has of late days given glitter to a number of Mr. Damrosch's concerts. Mr. Grainger rode his old warhorse—Tchaikovsky's Concerto in B flat minor—and its steel-shod hoofs struck out a shower of sparks in its thunderous course. We do not believe that the splendid instrument which he played was malevolently disposed toward him, for it responded most ingratiatingly when he caressed it in the second movement. So we wonder that he should have fed so fat the grudge that he seemed to bear it in the first movement. Why did he so smite it, hip and thigh? Some day we shall suggest to a committee of sympathetic ladies that they make an effort to endow Mr. Grainger with the gigantic pianoforte which was installed in the Altemburg for Liszt some sixty-odd years ago. It might serve his turn, especially if its equipment of organ pipes were replaced by megaphones, marimbas and other exotic pulsatile instruments from Africa and the Indies. Mr. Grainger thrilled his audience. He always does that, for we like his drum beat and admire his skill and musicianship. Mr. Stravinsky's orchestral numbers were Rimsky-Korsakov's "Scheherazade," some of the processional music from "Parsifal," "Preludes."

Mrs. Sherwood Is Made Marchioness by Pope

Papal Brief Presented to Glen Cove Charity Worker at Private Ceremony

Mrs. James K. O. Sherwood, of Glen Cove, Long Island, identified for many years with Catholic church and charitable activities, has been made a marchioness by Pope Benedict XV, it was learned yesterday. The Papal brief, signed by Cardinal Gasparri, Papal Secretary of State, was presented to Mrs. Sherwood a few days ago in a ceremony at the Hotel Manhattan. The document, according to Mrs. Sherwood, was signed last March.

Mrs. Sherwood, who is over seventy years old, has been an active member of the Asylum for the Insane at Kings Park, but she said yesterday that her connection with that institution was the reason for the high honor given her.

"It's for my general charitable work," was the only comment she would make. From other sources it was learned that the children's charity work of Long Island had enlisted her sympathies and support ever since the time, in 1868, when she moved from Manhattan, her birthplace, to Glen Cove.

The Rev. John C. York, acting as delegate for Bishop Charles E. McDonnell of Brooklyn in presenting the Papal brief to Mrs. Sherwood. Among those who attended the presentation ceremony were the Rev. Louis J. Slone, Mr. and Mrs. F. W. D. Sherwood, Austin Sherwood, Mr. and Mrs. Leo Murphy, Mr. and Mrs. F. L. Loeve and Mr. and Mrs. C. W. Chapin.

Park Program Planned

State Officials to Discuss United Action Here
Representatives of all parks and conservation agencies of the state will attend a conference to-morrow at the offices of the State Reconstruction Commission, in the Hall of Records. A plan to coordinate these bodies in carrying out a state park program will be taken up.

John R. Agar, chairman of the executive committee of the commission, and members of its retrenchment committee will meet the conservation leaders. Those who will attend are George W. Perkins, of the Interstate Park Commission; William White Niles, Madison Grant and Jay Downer, of the Bronx Parkway Commission; George D. Pratt, Conservation Commissioner, and Francis Gallatin, chairman of the Park Board.

K. of C. to Present Medal

To Elisabeth Marbury To-night
Miss Elisabeth Marbury, who served overseas for the Knights of Columbus, will be presented with a gold medal at the Hotel Commodore to-night by James A. Plaherty, of Philadelphia, supreme knight of the order. It will be in recognition of the reconstruction work inaugurated in France by Miss Marbury. William P. Larkin, K. of C. overseas director, will give an illustrated lecture. The proceeds of the affair will go to the League of Catholic Women. Archbishop Hayes will be chairman. Among the boxholders will be Countess Iselin, Mrs. W. K. Vanderbilt Jr., Mrs. Michael Gavan, Mrs. Joseph Slevin Jr. and Miss Teresa O'Donohue.

Verdi's Requiem Stirs Audience At Metropolitan

Guilio Setti Directs Chorus With Great Ability; John McCormack, at the Hippodrome, Captures Hearers

Verdi's Requiem Mass has of late years become an annual Sunday night institution at the Metropolitan Opera House, and no work given there has redounded with greater credit to Mr. Gatti-Casazza. In the superb chorus of the Opera House the performance of the Mass music has a foundation which it would be impossible to surpass, and last night that chorus sang with a splendid richness and plenitude of tone, yet with attention to the slightest nuance of the music.

Guilio Setti, who trained them and who last night directed the whole performance, is responsible for the position the Metropolitan chorus now holds. It was his guiding spirit which infused the singers.

The soloists were Florence Easton, Merle Alcock, Charles Hackett and José Mardones. The voice and art of Miss Easton, the polished style of Mr. Hackett and the superb tones of Mr. Mardones were all most gratefully appreciated, while Miss Alcock, substituting for Miss Gordon, displayed a voice of richness and power and an authoritative delivery. The audience was large, but it should have been larger.

At the Hippodrome John McCormack gave another of his concerts to another of his gargantuan audiences. Mr. McCormack deserves his audiences, for he has done as much, and perhaps more, than any other living singer in bringing the art of song to a public, a large portion of which, until the Irish tenor arrived, had been utterly oblivious to things which now they hear with pleasure. His programme last night included a recitative and air from Handel's "Solomon," music in which Mr. McCormack is peculiarly at home, a group of Irish folk songs and new songs by Chausson, Frank Bridge, Whittier Watts and H. L. Burleigh.

He was assisted by Winston Wilkinson, violinist, who played the Wienowski D minor concerto, and a number of shorter pieces.

63d Street Music Hall Has Brilliant Opening

Acoustics of New Auditorium Excellent for Intimate Music; Miss Schnitzler Is Artist

A new concert hall was opened yesterday afternoon in West Sixty-third Street. It bears the unimaginative and somewhat awkward name, Sixty-third Street Music Hall, but despite this initial handicap it proved to be an auditorium in which the acoustics are really brilliant, and which ought to aid in filling the want for a place where intimate music can be more perfectly enjoyed than it is possible to enjoy in the great spaces of Carnegie or even in the smaller reaches of Aeolian. The new music hall seats 1,100 persons. The house of opening it was given to Miss Germaine Schnitzler, Miss Schnitzler appeared in a varied program which included the Beethoven C minor Variations, the Schubert C minor Fantasy, Mozart's Pastoral Variations and three Preludes of Chopin. The audience was large and more than friendly in its demonstration of appreciation.

Eva Gauthier's Recital Does Best in Group of Oriental Songs by Crist

There was a small audience at Eva Gauthier's recital at the Greenwich Village Theater last night. But then—Stravinsky's "Cat Songs" were on the program. Those who went, however, discovered that the singer and the three clarinets, which the Russian has prescribed for the accompaniment, are not required to immortalize a springtime scene of the loveliest. The four little songs are only lullabies with a fantastic accompaniment, intended to lull children to sleep with intimate pictures of feline household activities.

Clever Miss Gauthier had many other novelties on her program—a group of Spanish folk songs, another of songs by modern Spanish composers, an air from Ravel's comic opera, "L'Heure Espagnole," which was sung in French, and four songs by modern French composers—de Severac, Koehlin, Dupont and Chabrier. Rather the most enjoyable feature of the evening, however, was a group of Chinese and Japanese songs by Bainbridge Mist based on original themes and words. Miss Gauthier sang with her usual intelligence throughout the program, but her most sympathetic work was done in the Crist songs.

The Paulist Choristers of New York, Father Finn, conductor, sang at the Hippodrome yesterday afternoon for the benefit of St. Lawrence Hospital. The first part of the program was devoted to sacred music by Lotti, Palestrina, Morales and others, one of the most effective numbers being Rachmaninoff's "Praise Ye the Lord."

The second half was made up of secular music, including a Russian folk song, "Down St. Peter's Road," arranged by Kurt Schindler and Tschakowsky's "Legend." The sweet voice of Master Croates, one of the leading boy sopranos, gave great pleasure in several solo numbers. Master Billy Brobst also sang an aria with equal earnestness, but less beauty of tone. John Finnegan, tenor, contributed "Che Gelida Manina" from Puccini's "La Bohème" and several Irish songs.

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On the Screen

"Everywoman," at the Rivoli, a Gorgeous Spectacle, but Lacks Sentimentality

The screening of "Everywoman" may safely be reckoned among the more elaborate achievements in moving picture. It was presented at the Rivoli Theater yesterday with fine orchestration and an effective setting. There is a sumptuousness about the whole production that is cloying in spots, and there is much moralizing, which was expected, as the screen version adheres closely to Walter Browne's story. But the fact remains that the moral of "Everywoman," however one feels about it, is more convincingly forced home in the Laskey production than it is in the stage version.

The picture is cast in a large mold. Every woman who sees it will revel in the lovely gowns and the luxurious pictorial effects. It is gilded to a fault. The story sometimes is lost because of the emphasis on setting. The riotous banquet scene where Everywoman is at the crest of her folly is one of the most pretentious things of the kind that has been attempted in pictures.

Other scenes that stand out are the casting aside of "Modesty," the snow-swept street on New Year's Eve and the final reunion of Everywoman and Truth.

All the laurels do not go to Violet Heming, who plays the part of Everywoman, although she does fine work. She has a large supporting cast of stars, and the picture is the kind that affords a number of people an opportunity to be more than mere puppets.

At first when Youth, Beauty and Modesty still remain with her, her performance is altogether too honeyed. But as her search for Love through avenues of Wealth, Passion and Gambling takes her, she gains in dramatic force until in the final scene she does distinctive and vigorous work.

Monte Blue is Love, but he fails to give the right impression of himself. In fact, he appears to be nothing more than a good-looking, rather furtive young physician who clings to his mother's apron strings. She happens to be the part is taken by Edith Chapman.

Theodore Roberts, chewing his cigar as usual, is Wealth, and he makes a rather too entertaining villain. Irving Pichel, as Fate, is a good actor, and makes a good job of it. Clara Horton, Wanda Hawley and Margaret Loomis are charming as Youth, Beauty and Modesty, and Mildred Reardon makes Conscience more attractive than it is in real life. Bob Daniels is dashing as Vice. James Neill make a colorless Nobody.

The picture is more of a spectacle than anything. There is not a hint of laughter anywhere; nor is there the kind of sentimental sadness that makes susceptible theatergoers weep. But it is truly insisting on the failure of everything in life but Love allied to Truth.

Frank Crane has written a new prologue for the play. Henry Mortimer recites it impressively, ending up with:

"O Woman Soul, look! In this picture you will see yourself.
"And well for you if you shall also see that underneath the wonderful beauty of this wonderful picture, there is nothing so wonderful as Love, when Love's other name is Truth."

Will M. Richey prepared the scenario and George Meford directed the production. The picture is a stage-made-up Englishman and is in-voiced into homecoming with Darcy, the husbandless bride. Darcy is not aware of his identity until he is stripped of his make-up by a rustic and a romantic housekeeper at the bungalow where the two real couples and the pseudo couple are honeymooning. She recognizes him as Jack Remsen and he recognizes her as Darcy, the wife of a tramp. He offers her the opportunity for a real honeymoon and she accepts. Others in the cast are Charles Lane, Edward Lester, Bradley Barker, Helen Greene, Grayson and K. B. Brown.

The other comedies are "A Lady's Tailor," a fast-moving, riotous slapstick Mack Sennett farce. Charlie Chaplin in a revival of "The Vagabond" and a Mutt and Jeff comedy.

Included in the music program are selections by the Rialto Male Quartette, a violin solo by Sasha Fidelman, concertmaster of the orchestra, and Franz Suppe's "Morning, Noon and Night in Vienna" overture, played by the Rialto orchestra.

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The Stage Door

'Godfrey Tearle made his first American appearance last night at the Shubert-Belasco Theater in Washington in "Carnival," a new romantic drama. In the supporting cast are A. E. Anson, Mary Malone, a well known English leading woman; Olive Oliver, Basil West and others. "Carnival" will have its New York premiere at the Forty-fourth Street Theatre, Monday evening, December 22.

B. P. Arons, casting director for the Selznick company, has resigned to enter a new field in the moving picture world.

Hattie Fox, daughter of the late Della Fox, famous in musical comedy a decade ago, has joined the cast of "Linger Longer Letty" at the Fulton Theater.

Members of the cast of "Happy Days," the Hippodrome spectacle, were the guests yesterday at a special Sunday matinee of "Miss Millions" at the Funch and Judy Theater. The performance was given at the suggestion of R. H. Burnside, one of the authors of "Miss Millions," as the Hippodrome players are busy every other day in the week with two performances at the Hippodrome.

George Lederer will return to Broadway after a long absence as a producer when "Angle Face," the new musical comedy by Victor Herbert and Harry B. Smith, will open at the Knickerbocker Theater on December 29. "Angle Face" is preceded by flattering reports from Chicago, Philadelphia and Boston.

John Drinkwater's widely heralded "Abraham Lincoln" will make its American debut to-night at the Cort Theater. To prevent any interruption of the poetic reading the curtain will not rise until 8:30 o'clock, but late arrivals will not be seated while the chronicler is speaking.

John Cort has accepted a new opera called "Marisla" and has promised the authors, Irwin Cortland, Harry Cort and George Stoddard, an early production. The score is by Otto Matzon.

The program for the ballet performance which Michel Fokine and Vera Fokina will give at the Metropolitan Opera House December 20 is announced as follows:

Spectre de la Rose.....Sergeus
Dying Swan.....Sergeus
Salome.....Sergeus
Bachis.....Sergeus
Chant d'Automne.....Sergeus
Panorama.....Sergeus
Dance Tzigane.....Sergeus
Russian Folk Song.....Sergeus
Protestantism (melancholic).
Dance with a Mosquito (humorous).
Lullaby.
Pianissimo (character dance).
Chorovodnaya (folk dance).

This evening at the Globe Theater 350 women war workers will attend the performance of "Apple Blossoms" as the guests of Colon Council, Knights of Columbus. At the Forty-eighth Street Theater 100 members of the Pheoria Mutual Luncheon Club will see "The Storm."

Frank Hector, Miss Nellie Hodeon and Lyonnal Watts will arrive to-morrow on the Adriatic from England to begin rehearsals with the American players engaged by A. H. Woods for "Tilly of Bloomsbury," the comedy by Major Ian Hay, which will be produced here shortly after the holidays. The English players, members of the original English company at the Apollo Theater and were "banded" to Mr. Woods for the American presentation.

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wreck a romance. It threatens for about 500 feet of perfectly good celluloid, and then there is the final "close up" and the audience waits for the Chaplin comedy to start.

Nick Cogley as "Toby," the old negro servant, who has a special bow for the "family" and another for outsiders, does the only bit of distinctive work in the entire cast, although Mr. Moore, Doris Parn, Macey Harlan and the others are acceptable in drab parts, for which they cannot be blamed.

Chaplin's "Everywoman" is repeated again this week. The musical program includes solos by Jack Mackintosh and Amanda Brown and Liszt's "Les Preludes."

There have been more effective pictures of circus life than "Jinx," shown at the Capitol Theatre this week. Mabel Normand, however, makes the most of the possibilities of a distinctly senseless plot. It is all tiresomely far-fetched, and the right people seem to turn up at the right moment and when they are needed, as they rarely do in real life. But Mabel Normand and Cullen Landis as Slicker the Wild Gunman make a delightful pair of young irresponsibles, bit of the suggestion of R. H. Burnside, one of the authors of "Miss Millions," as the Hippodrome players are busy every other day in the week with two performances at the Hippodrome.

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The color motion picture photography which has become a regular feature at the Capitol is unusually extensive this week. Both the Prince and the adventure scene are made in nature's tones. Hy Mayer's travelogue "Such Is Life on the East Side" is the equivalent of a personal visit to that part of New York.

Ned Wayburn's demi-tasse revue is presented this week for the last time. Pryor's Band closes its engagement the following week.

There is no chance to stop laughing at the Rialto this week, four pictures, each representing a different school of motion picture comedy, making up the pre-Christmas bill.

Billie Burke is enabled to display all her character as a character actress in "Wanted, A Husband," from the story by Samuel Hopkins Adams. As Amanda Darcy Cole, the unwanted bride, she is a wonderfully funny little tramp with the posture of a camel and the gait of a duck. Later, through physical culture training and her friend Gloria Green, acted by Margaret Linden, she is transformed into a creature, so different and so beautiful that she is scarcely recognized by her friends.

Taunted by her two girl friends who are sure she is married, Darcy, an English suitor for herself with a name gleaned from "Burke's Peerage" After many amusing incidents, James L. Crane, as Jack Remsen, appears as a stage-made-up Englishman and is in-voiced into homecoming with Darcy, the husbandless bride. Darcy is not aware of his identity until he is stripped of his make-up by a rustic and a romantic housekeeper at the bungalow where the two real couples and the pseudo couple are honeymooning. She recognizes him as Jack Remsen and he recognizes her as Darcy, the wife of a tramp. He offers her the opportunity for a real honeymoon and she accepts. Others in the cast are Charles Lane, Edward Lester, Bradley Barker, Helen Greene, Grayson and K. B. Brown.

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